

The
ESTNEY
Cottage Organ


Illustrated



ESTABLISHED 1846.

MANUFACTORIES:
BRATTLEBORO, VT.

Copyright, 1878, by J. ESTEY & COMPANY.

 *We have not been accustomed in all cases to secure the Designs of our Cases by Patent, but in order to preserve to ourselves the benefit of our labors, we have Patented the Designs here represented.*

Established 1846.

ILLUSTRATED CATALOGUE

Cottage Organs

MANUFACTURED BY

J. ESTEY & COMPANY,

Brattleboro, Vermont.

*Giving a Brief Account of the most extensive Cottage Organ Establishment in
the World; together with a Description of the different Styles
of Organs manufactured, their Peculiarities
and Patented Improvements*

—ALSO—

*The Written Statements of Celebrated Musicians, Organists, and Critics, who have Examined
the Estey Organs, and a Few from the Thousands of other Testimonials
Received from Purchasers and Users.*

L. H. BIGLOW & COMPANY, PRINTERS AND STATIONERS, 13 WILLIAM STREET, NEW YORK.

1870.



THE ESTEY ORGAN.

THE manufacture of those primitive musical instruments which have gradually developed into the elegant, beautiful-voiced ESTEY ORGAN of to-day, was begun in Brattleboro, Vermont, in 1846. The beginnings were humble, and the instruments were rude. The "Factory" was a room in a building owned by Mr. JACOB ESTEY, who rather reluctantly consented to accept an interest in the business, which finally dropped bodily into his hands, its originators having lost heart in the enterprise.

Thenceforward the ESTEY ORGAN became a tangible fact in the industrial and æsthetic history of America. The foundations of a great business were laid upon a rock. The supervision of the manufacture was marked by shrewd intelligence, unconquerable perseverance, keen forethought, and executive ability of a high order. There were not a few disheartening reverses from time to time, but the business steadily increased in importance and rapidly developed inexhaustible resources. In course of time Mr. ESTEY associated with him his son, JULIUS J. ESTEY, and his son-in-law, LEVI K. FULLER. The former was at once established at the head of the business department, and the latter, a practical mechanic and inventor, by inheritance and training, gravitated naturally to the direction of the mechanical department. Fresh activity prevailed on every hand. A continuous series of experiments and inventions was begun, which have resulted in the most complete, thorough and economical system of REED ORGAN manufacture in the world.

In 1869, Messrs. ESTEY & Co. secured a fine tract of sixty acres of land, on an elevated site in the western central part of the town, and laying it out to the best advantage for their use, proceeded to erect a uniform series of detached, slate-covered buildings, fronting and overlooking the beautiful village of Brattleboro. The establishment was completed by the addition of boiler and engine houses, dry houses, store houses, a fire-engine house and gas works. All the buildings were fitted up with the most modern mechanical appliances, and thoughtfully arranged for the comfort and convenience of the workmen. And now behold the largest and most complete REED ORGAN manufactory in the world, whence issues the most perfect Reed Instrument in the world—the ESTEY ORGAN.

Why there can be no well-sustained denial of this proposition is easily demonstrable. Messrs. ESTEY & Co. employ only the most skillful workmen in every department, use only the best and most carefully selected material, and perform with the unfailing precision of intricate machinery much of the work which is elsewhere done by hand. Accomplished inventors are continually on the lookout for any possible addition to or improvement in the machinery, and new devices are being constantly tried and accepted. No expense is spared to attain the acme of mechanical ingenuity. In view of these facts, when it is considered that it takes six weeks to perfect a Reed, that forty trained men and women are constantly employed as tuners, in separate apartments, and that equal care is bestowed upon every part before it is sent out as completed, it is not difficult to appreciate the manifest superiority of the ESTEY ORGAN. Furthermore, it must be conceded that the leading improvements in Reed Organs have been largely originated, perfected and introduced by Messrs. ESTEY & Co. Their instruments are simply unrivalled in America or Europe. Scientific men, inventors and manufacturers from all parts of the world have visited their establishment, and unanimously pronounce it unsurpassed for comprehensiveness and perfection of separate detail and general system. To this judgment is added the highest

testimony from every part of this country and Europe to the exalted merits of the ESTEY ORGAN. Such testimony, coming from all quarters, is a test of value and approval which cannot be gainsaid. It is the voice of culture and refinement bearing proud witness to that truism, as old as human endeavor and human fruition, that only true merit achieves true success.

The ESTEY ORGAN stands upon its own intrinsic merit, and through this has won its way to the popular heart. It has never been pushed into notice by wholesale advertising and injudicious puffery. Public statements concerning it have been consistently founded on fact. It is made as perfect as human ingenuity, care and skill can make it, and sold at the lowest possible price consistent with a fair and remunerative profit. There is neither disposition nor promise to make ruinous discounts, and accomplish the impossible feat of selling instruments at or below cost. Every Organ that leaves the manufactory, from the little "COTTAGE GEM," with four octaves and a single set of forty-eight Reeds, to the "TWO MANUAL PEDAL ORGAN," with seven full sets of Reeds and sixteen Stops, is made throughout with equal fidelity, and subjected to that exact scrutiny which renders it well nigh impossible for the minutest flaw to escape detection.

The ESTEY ORGAN is its own best and surest encomium. So often and so long as it can be improved in any respect, however trifling, it will be so improved. Its sales at home and abroad are constantly and rapidly increasing, and it is confidently presented to the public as a veritable triumph of mechanical perfection and ingenuity. It aspires to the noblest uses—to increase the delights of home and enhance the enjoyments of social gatherings. The product of the workshop, it belongs to Art. It covets the honor which is the rightful due of established worth, expects the patronage which belongs to recognized superiority, and invites intelligent criticism everywhere.

IMPROVEMENTS

CONTAINED IN THE ESTEY ORGAN.

Messrs. ESTEY & Co. assert, without fear of contradiction, that they have invented and adopted more valuable improvements in Reed Organs than any other manufacturer in the world. Very good proof of this may be found in the fact that other prominent establishments, after vainly endeavoring to depreciate these improvements *have resorted to the scarcely more honorable device of imitating them.* This is only additional evidence that the credit for originality and superior excellence belongs pre-eminently to the ESTEY ORGAN. Purchasers should therefore guard against dealers who offer them inferior instruments which are at best but imitations.

THE PUBLIC MAY RELY UPON THE FACT THAT, AS FAST AS REAL IMPROVEMENTS CAN BE PERFECTED, THEY WILL BE INTRODUCED IN THE ESTEY ORGAN.

Among the many important improvements already adopted in these celebrated instruments, particular attention is directed to the following:

THE PATENT VOX HUMANA.

This wonderful invention was perfected and brought out in the ESTEY ORGAN in 1865. It consists of a revolving fan, placed just back of the Reeds, which, when set in motion by the appropriate stop, imparts to the tone a wondrously thrilling effect unknown in instrumental music before its introduction. In fact, the ESTEY VOX HUMANA changes the reed-tone completely, giving it the sympathetic sweetness of the human voice. Its soft, wave-like melody is so vibrant and pure that it never fails to enchant the listener. It is undeniably the first and only mechanical reproduction of the human voice ever given to the world.

THE PATENT VOX JUBILANTE.

The character of the tone of this register is marked and surprisingly effective. Competent judges promptly pronounce it an unqualified success, and it has certainly done much to popularize Reed Organ music. On the ESTEY ORGAN, it enables the performer to produce grand and thrilling effects. In the distance can be heard the sweet *Diapason*, gradually increasing in power and beauty as it approaches, until finally it mingles with the royal *Jubilante*, and bursts upon the ear like the resonant peal of a full band, charming and delighting beyond expression.

THE PATENT VIOLETTA.

This is a Solo Stop of great beauty, indispensable when an unusually soft and sweet tone is required to give proper expression to the music. Vain attempts have been made by others to produce the delicate effects of the ESTEY VIOLETTA, by the use of *shades*, *muffled swells*, and various *clumsy contrivances*, but one and all have proved complicated failures.

THE PATENT HARMONIQUE COUPLER.

This is an octave-coupler used on a single manual, which doubles the power of the instrument without necessitating an increase in the size or number of Reeds. Thus, with this attachment, an Organ containing two sets of Reeds is instantly made equivalent to one of four sets, and a tri-reed equals one of six sets. The latter is the most powerful instrument of its size that has ever been produced, and the Harmonique coupler is the most successful working octave-coupler ever introduced.

THE PATENT MANUAL SUB-BASS.

This improvement brings into use an independent set of large and powerful SUB-BASS REEDS, which are played with the ordinary keys, and controlled by a stop. The manner in which these Reeds are placed on the air chamber increases the volume of tone at least a third. This new and valuable invention requires no extra room, has all the effect of pedal bass, and may be used by any performer. The invention is covered by *four* patents.

THE PATENT KNEE-SWELL.

This swell gives the player control of the instrument, and produces a perfect *crescendo* or *diminuendo*. It far exceeds the Automatic Swell or any other ever used. When not in use it folds back out of the way. Two patents have been granted for this improvement.

THE PATENT ORGAN BELLOWS.

This invention greatly enhances the power and quality of the tone, without increasing the size of the instrument. For large Organs a bellows of peculiar construction and increased capacity has been introduced.

THE PATENT REED-BOARD.

This Reed-board gives the ESTEY ORGAN a vastly improved tone, making it much more like a pipe organ than any other in the market. It is an improvement of inestimable importance, and is covered by *four* patents.

THE PATENT REEDS.

A number of *very great* improvements in Reeds have been perfected by Messrs. ESTEY & Co., the results of which are readily discernible in the power, purity, variety and beauty of tone characterizing their Organs.

IMPROVED TONE.

However attractive or elaborate may be the outward finishing of an Organ, it can only be regarded as a failure unless its tone is absolutely dispossessed of the torturing *twang* that formerly characterized reed music. QUALITY OF TONE is the distinct feature that places the ESTEY ORGAN so far in advance of all others. It possesses *the invaluable desideratum of a pipe-like tone*, which is round, full and powerful, and yet capable of the most delicate articulations and shades of feeling. The sweetness and purity of this unequalled tone excite the wonder and admiration of all who hear it, and many and persistent are the inquiries as to how it can be produced. It is simply the result of an intelligent combination of improvements, in which the Reeds play a most important part. There is the same difference between the Reeds of the ESTEY ORGAN and those of other makers, that there is between a cultivated and an uncultivated human voice. In the first place, there are several patents covering the construction of the Reed Boards, which thus embody improvements not found elsewhere. Then the perfected Reeds are the result of long and careful study. They are made by the most costly and exact machinery known to modern mechanics, from stock of a fine peculiar texture, melted and rolled expressly for this house. After being fashioned by machinery, they are subjected to the most thorough, dexterous and delicate manipulation. Some of the workmen in this department have been in it from the start, and the leading tuners have devoted their lives to that particular branch. In view of the results attained, Messrs. ESTEY & Co. claim that their method of manufacture, seconded by such skill and experience, enables them to produce a tone from their Reeds which has never yet been in any degree successfully imitated.

It should be added that the machinery employed in this work is, confessedly, the finest of its kind in the world, and many applications have naturally been made for duplicates or drawings of it. The large outlay necessary to perfect it has made it imperative to deny all such applicants.

IMPROVED MATERIAL.

The material used in the construction of the ESTEY ORGANS is tested and prepared in the most thorough manner known to modern science. The most scrupulous care is taken at every stage of the work. The lumber is first exposed to the open air for a given period, that it may have a natural seasoning, and then is dried in kilns built for the purpose. When it goes thence to the workshops, it is well nigh proof against climatic influences and changes, and thus adds very materially to the tone as well as general excellence of the instrument. The entire material is selected with jealous care, and only that which has been proved the best, beyond a peradventure, is allowed to enter into any part of the ESTEY ORGAN.

IMPROVED CASES.

The CASES of the ESTEY ORGAN are the result of a happy union of artistic handiwork and adapted machinery, and are calculated to satisfy the most cultivated taste without enhancing the cost of the instrument disproportionately. Tawdry tinsel and mere outside show are persistently avoided, while real beauty and fitness are everywhere encouraged. The aim is to meet every demand with something exactly suited to it, in character and execution, which shall combine utility and attractiveness. Styles in the furniture of public buildings and private residences are constantly changing; and musical instruments, such as organs and pianos at least, are naturally expected to conform to them in some degree. The resources and artisans of the Estey Manufactory are such that the vagaries of fashion in this respect are at once perceptible in the CASES of the ESTEY ORGAN. NEW CASES are all the time being brought out, which, for chasteness of design, rich ornamentation, quaint and elaborate embellishment, excellence of finish and general adaptability, have never been equalled. Special demands, whatever intricacy of art-work they may involve, are promptly met. Many of the styles illustrated on succeeding pages are entirely fresh, and must at once commend themselves as fitted alike to add to the attraction of the public auditorium, or grace the private parlor and boudoir, and every home shrine or fireside, however humble, has new attraction from their presence.

ABOUT PRICES.

There is a certain fascination about the fallacy known as "cheapness" which deludes very many people. In articles of luxury, as well as those of necessity, it is well always to bear in mind that *cheapness in price* very often means *cheapness in quality*. To advertise anything as cheap is too often to stigmatize it as worthless.

It is undeniable that the market is flooded with cheap Organs that may be had at temptingly low prices. Unscrupulous makers apparently do not hesitate to put inferior instruments into flimsy but showy cases, that they may offer enticingly large discounts to agents, enabling them in turn to give confidential discounts to buyers. The age of humbug is not past, and this is one of the most arrant humbugs of all. Such a policy carried to the end can only result in ruin and disgrace. "My reputation, Iago, my reputation!" cried the repentant Cassio.

Another popular mode of deceiving the public is now in favor with some manufacturers. It is to advertise widely a "great reduction in prices on account of lessened cost of production, &c., &c.," when in reality the reduction is made only to close out a stock of past style or unsalable Organs, and is made the cover for an actual *increase in prices* of new styles on the point of issue.

Messrs. ESTEY & Co. value the reputation of the ESTEY ORGAN as they do their own. They have earned an honorable name, and their great success has been achieved by honest, plain, straightforward dealings with patrons, agents and all concerned. NONE BUT FIRST-CLASS INSTRUMENTS IN EVERY RESPECT are allowed to leave their establishment, and their prices are uniformly fixed at a point which makes them moderate and reasonable for the purchaser, and leaves legitimate margin for a fair profit.

FRESH DEVELOPMENTS OF FRAUD.

The disposition of dishonest sharpers to take advantage of hard times and scarcity of money appears in new forms daily. We have recently discovered frauds in the Organ trade so flimsy that they should not for a moment escape detection. Defective or refuse material is thrown together, hap-hazard, as it were, liberally coated with varnish, and then put forth in the guise of second-hand instruments, to be sold at an immense sacrifice. On the other hand, real *second-hand* Organs, often of irresponsible make, worn out and "played" out, which have been let, or sold on the installment plan and taken back, are "fixed up" and palmed off as new. The cheat in either case is fatal, and in view of such developments, it goes without saying that the only safeguard for buyers is to patronize reliable dealers or agents, and select instruments that bear the names of first-class, wholly responsible manufacturers.

WARNING.

An irresponsible party in the West has put the name of our firm—spelling it ESTEE—on a lot of cheap instruments, with the intention of deluding buyers into the belief that they are genuine ESTEY ORGANS. An equally glaring fraud is perpetrated by a "manufacturer" in New Jersey, who displays some of the choicest cuts of the ESTEY ORGAN on multitudinous "confidential" circulars, and then foists an absolutely worthless article on his unsuspecting customers. The public should be on their guard and not allow themselves to be imposed upon by such unprincipled sharpers.

FOR CONVENIENCE, IN CASE IT IS NECESSARY TO ORDER ORGANS BY TELEGRAPH,
WE APPEND THE FOLLOWING

TELEGRAPH CODE.

Style 1.....FABIAN.	Style 108.....FANATICS.	Style 242.....FELLOWSHIP.
2.....FABLED.	111.....FANCIED.	246.....FERRYBOAT.
58.....FACULTIES.	114.....FANCIFUL.	501.....FIREBRAND.
61.....FAIRYLAND.	121.....FANNING.	503.....FIREFLY.
62.....FAITHFUL.	122.....FANTASTIC.	505.....FIREMEN.
84.....FALLEN.	124.....FAREWELL.	507.....FIREPLACE.
85.....FALLIBLE.	126.....FARINA.	509.....FIREWORKS.
87.....FALSEHOOD.	128.....FARMERS.	551.....FISTIC.
89.....FALSETTO.	160.....FASHION.	553.....FITFULLY.
91.....FAMILIAR.	161.....FASTIDIOUS.	555.....FITNESS.
94.....FAMISHED.	200.....FEATURE.	557.....FLAGON.
96.....FAMOUS.	201.....FEEBLY.	559.....FLAGSTAFF.
	241.....FELINE.	

(This Code is to take the place of all previous Codes issued by this House.)

IMPOSITIONS!

Not only are our *improvements* patented, but the *names* under which they are advertised are registered as Trade-Marks in the Patent Office, and the imitation of them by names of similar characters, either in pronunciation or appearance, calculated to mislead the public, are infringements of our rights.

We especially call attention to such names as VOX JUBILANTE, VIOLETTA, &c., and deem it proper that the public should be put upon their guard.

FOUR OCTAVE COTTAGE GEM.



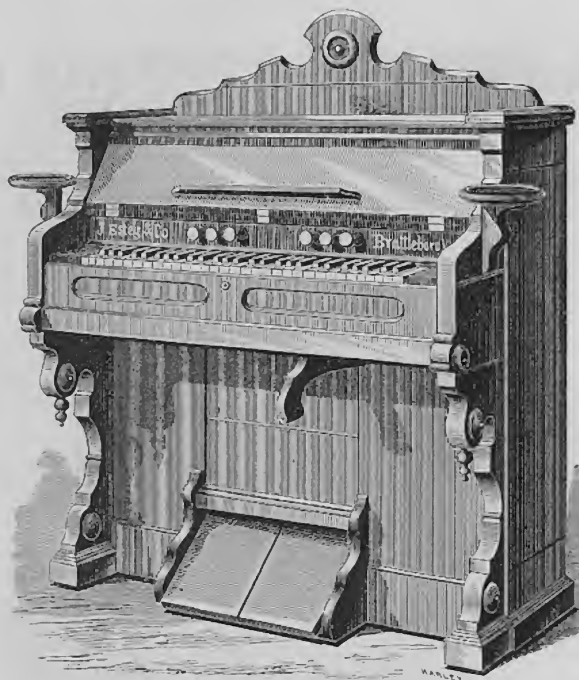
LENGTH, 3 ft.; DEPTH, 1 ft. 6 in.; HEIGHT, 2 ft. 11 in. WEIGHT, boxed, 200 lbs.

Style 1. One Four Octave Set of DIAPASON REEDS, Open Register. ONE STOP:
Forte.

Style 2. One Four Octave Set of DIAPASON REEDS, and One Four Octave Set of FLUTE REEDS.
FOUR STOPS:
Diapason, Flute, I. Forte, II. Forte.

The above Organs are quite extensively sold for use in small schools where great compass is not required, and being in price within the reach of nearly all, we can commend them as admirably adapted to the purpose designed.

FIVE OCTAVE ORGAN.



LENGTH, 4 ft. 6½ in.; DEPTH, 2 ft.; HEIGHT, 4 ft. 6½ in. WEIGHT, boxed, 320 lbs.

Style 241. One Two and one-half Octave Set of DIAPASON REEDS, one Two and one-half Octave Set of MELODIA REEDS, one Two and one-half Octave Set of FLUTE REEDS, and One Two and one-half Octave Set of VIOLA REEDS. SIX STOPS:—

Diapason, Flute, Melodia, Viola, I. Forte, II. Forte.

Style 242. One Two and one-half Octave Set of DIAPASON REEDS, one Two and one-half Octave Set of VOX JUBILANTE REEDS, one Two and one-half Octave Set of MELODIA REEDS, One Two and one-half Octave Set of VIOLA REEDS. SIX STOPS:—

Diapason, Vox Jubilante, Melodia, Viola, I. Forte, II. Forte.

Style 246. One Two and one-half Octave Set of DIAPASON REEDS, one Two and one-half Octave Set of FLUTE REEDS, one Two and one-half Octave Set of MELODIA REEDS, one Two and one-half Octave Set of VIOLA REEDS, and one Octave of heavy MANUAL SUB-BASS. SEVEN STOPS:—

Diapason, Flute, Melodia, Viola, Sub-Bass, I. Forte, II. Forte.

The above Organ is offered to the public to supply a want always felt for a good, indeed a first-class instrument, neat and tasty, with perfect appointments, which could be furnished at an extremely low price.

Grand Organ adds \$5.00 to List price.

Tremolo adds 4.00 to List price.

FIVE OCTAVE ORGAN.



LENGTH, 4 ft. $\frac{1}{2}$ in.; DEPTH, 2 ft. $1\frac{1}{2}$ in.; HEIGHT, 3 ft. $11\frac{1}{2}$ in. WEIGHT, boxed, 400 lbs

Style 58. One Two and one-half Octave Set of DIAPASON REEDS, one Two and one-half Octave Set of VOX JUBILANTE REEDS, one Two and one-half Octave Set of MELODIA REEDS, one Two and one-half Octave Set of VIOLA REEDS, with the VOX HUMANA TREMOLO. SEVEN STOPS:

Diapason, Vox Jubilante, Melodia, Viola, Vox Humana, I. Forte, II. Forte.

Style 61. This Organ is "THE GEM OF THE PARLOR." It contains fifteen Octaves of Reeds as follows: Two and one-half Octaves of DIAPASON REEDS, Two and one-half Octaves of VOX JUBILANTE REEDS, Two and one-half Octaves of FLUTE REEDS, Two and one-half Octaves of VIOLETTA REEDS, (very soft), Two and one-half Octaves of MELODIA REEDS, and Two and one-half Octaves of VIOLA REEDS. It contains in addition the VOX HUMANA TREMOLO and GRAND ORGAN ATTACHMENT. NINE STOPS:

Diapason, Flute, Vox Jubilante, Violetta, Melodia, Viola, Vox Humana, I. Forte, II. Forte.

Style 62. This Organ is designed especially for use in CHURCHES and public halls of all descriptions. It contains the same Reeds as the above Styles, excepting the VIOLETTA, and has in addition the HARMONIQUE COUPLER and one Octave of very heavy MANUAL SUB-BASS REEDS. NINE STOPS:

Diapason, Vox Jubilante, Flute, Melodia, Viola, Sub-Bass, Harmonique Coupler, I. Forte, II. Forte.

Probably no class of Organs ever attained to such a degree of popularity and so retained their hold on popular favor, as the above Styles, with their predecessors. Constantly adding to their merits new features of importance, we have never made any material change in price. In the new dress shown in the accompanying engraving, we predict for them in the future, as in the past, a very large share of public patronage.

Notice.—The design of End Handles in all of Messrs. ESTEY & Co's Organs are secured by Patents Nos. 6510, 7830, 7842, and 7843, and all similar constructions of other makers are an infringement.

THE CASES FOR THE ORGANS DESCRIBED BELOW ARE ILLUSTRATED
ON THE OPPOSITE PAGE.

Style 501. One Two and one-half Octave Set of DIAPASON REEDS, one Two and one-half Octave Set of VOX JUBILANTE REEDS, one Two and one-half Octave Set of MELODIA REEDS, One Two and one-half Octave Set of VIOLA REEDS with TREMOLO. SEVEN STOPS:

Diapason, Vox Jubilante, Melodia, Viola, Tremolo, I. Forte, II. Forte.

Style 503. One Two and one-half Octave Set of DIAPASON REEDS, one Two and one-half Octave Set of FLUTE REEDS, one Two and one-half Octave Set of VOX JUBILANTE REEDS, one Two and one-half Octave Set of VIOLA REEDS, one Two and one-half Octave Set of MELODIA REEDS, with TREMOLO. EIGHT STOPS:

Diapason, Flute, Vox Jubilante, Melodia, Viola, Tremolo I. Forte, II. Forte.

Style 505. One Two and one-half Octave Set of DIAPASON REEDS, one Two and one-half Octave Set of FLUTE REEDS, one Two and one-half Octave Set of VOX JUBILANTE REEDS, one Two and one-half Octave Set of MELODIA REEDS, one Two and one-half Octave Set of VIOLA REEDS, one Octave of heavy MANUAL SUB-BASS REEDS, with TREMOLO. NINE STOPS:

Diapason, Flute, Vox Jubilante, Melodia, Viola, Sub-Bass, Tremolo, I. Forte, II. Forte.

Style 507. One Two and one-half Octave Set of DIAPASON REEDS, one Two and one-half Octave Set of FLUTE REEDS, one Two and one-half Octave Set of VOX JUBILANTE REEDS, one Two and one-half Octave Set of MELODIA REEDS, one Two and one-half Octave Set of VIOLA REEDS, one Octave of heavy MANUAL SUB-BASS with addition of HARMONIQUE COUPLER and TREMOLO. TEN STOPS:

Diapason, Flute, Vox Jubilante, Melodia, Viola, Sub-Bass, Harmonique Coupler, Tremolo, I. Forte, II. Forte.

Style 509. One Two and one-half Octave Set of DIAPASON REEDS, one Two and one-half Octave Set of FLUTE REEDS, one Two and one-half Octave Set of VOX JUBILANTE REEDS, one Two and one-half Octave Set of VIOLETTA REEDS, one Two and one-half Octave Set of MELODIA REEDS, one Two and one-half Octave Set of VIOLA REEDS, one Octave of MANUAL SUB-BASS, with addition of HARMONIQUE COUPLER and VOX HUMANA. ELEVEN STOPS:

Diapason, Flute, Violetta, Vox Jubilante, Melodia, Viola, Sub-Bass, Harmonique Coupler, Vox Humana, I. Forte, II. Forte.

GRAND ORGAN ATTACHMENT will be furnished, when ordered, at an addition of \$5.00 to list price. VOX HUMANA adds \$10.00 to list price, except in Style 509, which is already supplied with it.

FIVE OCTAVE ORGAN.



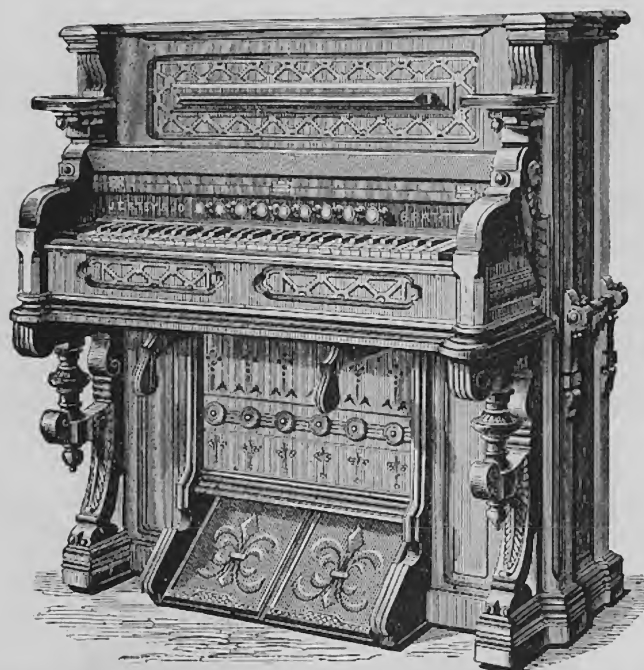
LENGTH, 4 ft. 4½ in. : DEPTH, 2 ft. : HEIGHT, 5 ft. 11½ in. WEIGHT, boxed, 370 lbs.

Hitherto there has been an unsatisfied demand for a PARLOR ORGAN combining power, sweetness and variety of tone, with a perfect action, enclosed in a rich and ornamental case, which could be sold at a very moderate price. After spending large sums of money in experimenting, we have succeeded in manufacturing an Organ which covers the whole ground. The action, by an ingenious and yet perfectly simple mechanism, has been rendered independent, and is not easily affected by changes in the weather. An entirely new and surpassingly beautiful case has been fashioned for it, and this combination is now for the first time offered to the public. The engraver has not in this case done full justice to its beauty, and the purchaser will be more than satisfied when the Organ itself is examined; a result, we dare say, which has not been the experience of purchasers of the *cheap trashy wares* foisted upon an unsuspecting public by unscrupulous, self-styled manufacturers of mushroom growth. We predict an immense demand for this Organ as it will, in a sense, "sell itself" on inspection.

Six Octave Organs furnished in the above style case at an advance of \$30.00 list on Double Reed, and \$40.00 list on all Styles above 501. Complete list of Six Octaves given below:

- Style 551—Corresponding to Style 501—Seven Stops.
- Style 553—Corresponding to Style 503—Eight Stops.
- Style 555—Corresponding to Style 505—Nine Stops.
- Style 557—Corresponding to Style 507—Ten Stops.
- Style 559—Corresponding to Style 509—Eleven Stops.

FIVE OCTAVE ORGAN.



LENGTH, 4 ft.; DEPTH, 2 ft. 2¼ in.; HEIGHT, 4 ft. 1½ in. WEIGHT, boxed, 410 lbs.

Style 108. One Two and one-half Octave Set of DIAPASON REEDS, one Two and one-half Octave Set of VOX JUBILANTE REEDS, one Two and one-half Octave Set of MELODIA REEDS, and one Two and one-half Octave Set of VIOLA REEDS, with the VOX HUMANA TREMOLO. SEVEN STOPS:

Diapason, Vox Jubilante, Melodia, Viola, Vox Humana, I. Forte, II. Forte.
(Six Octave Organ this Style, No. 124, adds \$30 to List Price.)

Style 111. Contains fifteen Octaves of Reeds distributed as follows: Two and one-half Octaves of DIAPASON REEDS, Two and one-half Octaves of FLUTE REEDS, Two and one-half Octaves of VOX JUBILANTE REEDS, Two and one-half Octaves of VIOLETTA REEDS, (very soft), Two and one-half Octaves of MELODIA REEDS, and Two and one-half Octaves of VIOLA REEDS. For special use in Solos we also insert the VOX HUMANA and GRAND ORGAN ATTACHMENT. NINE STOPS:

Diapason, Flute, Vox Jubilante, Violetta, Melodia, Viola, Vox Humana, I. Forte, II. Forte.

Style 114. Same combinations as in Style 111, with the addition of HARMONIQUE COUPLER and one Octave of heavy MANUAL SUB-BASS REEDS. ELEVEN STOPS:

Diapason, Flute, Vox Jubilante, Violetta, Melodia, Viola, Sub-Bass, Vox Humana, Harmonique Coupler, I. Forte, II. Forte.

Six Octave Organ, STYLE 126, similar to Style 111, adds \$40 to List price.
Six Octave Organ, STYLE 128, similar to Style 114, adds \$40 to List price.

CHAPEL ORGAN.



No. 160.—Front View.



No. 160.—Back View.

LENGTH, 4 ft. 4 in.; DEPTH, 2 ft. $\frac{3}{4}$ in.; HEIGHT, 4 ft. 2 in. WEIGHT, boxed, 400 lbs.

Style 160. One Two and one-half Octave Set of DIAPASON REEDS, one Two and one-half Octave Set of VOX JUBILANTE REEDS, one Two and one-half Octave Set of MELODIA REEDS, one Two and one-half Octave Set of VIOLA REEDS, one Octave of MANUAL SUB-BASS REEDS, with the GRAND ORGAN (Knee) STOP and HARMONIQUE COUPLER, which doubles the power of the instrument. EIGHT STOPS:

Diapason, Vox Jubilante, Melodia, Viola, Sub-Bass, Harmonique Coupler, I. Forte, II. Forte.

Style 161. One Two and one-half Octave Set of DIAPASON REEDS, one Two and one-half Octave Set of FLUTE REEDS, one Two and one-half Octave Set of MELODIA REEDS, one Two and one-half Octave Set of VIOLA REEDS, one Two and one-half Octave Set of VOX JUBILANTE REEDS, one Two and one-half Octave Set of VIOLETTA REEDS, one Octave of powerful MANUAL SUB-BASS REEDS, the HARMONIQUE COUPLER, with the VOX HUMANA and GRAND ORGAN (Knee) STOP. ELEVEN STOPS:

Diapason, Flute, Vox Jubilante, Violetta, Melodia, Viola, Sub-Bass, Vox Humana, Harmonique Coupler, I. Forte, II. Forte.

For years there has been a pressing demand for an Organ of tasteful, appropriate, even imposing appearance, in keeping with modern furniture, that could be used on the platform of Chapel, Hall or Lodge Room, and allow the organist to face the audience without being hidden by the instrument. Every convenience in this connection having been carefully studied and provided for, it is confidently believed that the CHAPEL ORGAN here presented will meet all requirements and prove indispensable in the use for which it is designed. The back of the case is finished to correspond with the front, and so arranged as to let the full volume of sound into the auditorium. Since the issue of this *specialty* by Messrs. ESTEY & COMPANY, the demand has been beyond all precedent. The wonderful *leading capacity* of the Organ, and the equally wonderful *modesty in price*, have surpassed even the most sanguine expectations.

NOTICE!

The above Organs, constructed with elevated ends, are made under J. ESTEY & Co's Patents No. 9,958 and No. 190,843, and all similar Organs of other makers are an infringement of these Patents.

BOUDOIR ORGAN.



LENGTH, 4 ft. 6 in. ; DEPTH, 2 ft. 1 in. ; HEIGHT, 5 ft. 7 in. WEIGHT, boxed, 500 lbs.

Style 84.

The BOUDOIR ORGAN contains one Five Octave Set of DIAPASON REEDS, one Five Octave Set of PRINCIPAL REEDS, one Two and one-half Octave Set of VOX JUBILANTE REEDS, one Two and one-half Octave Set of VIOLETTA REEDS, one Octave of powerful MANUAL SUB-BASS REEDS, the HARMONIQUE COUPLER and the VOX HUMANA. It is also provided with a Grand Organ Stop, by which the full power of the Organ may be obtained at once. Key-Board of Five Octaves compass. Improved Knee-Swell, Reed-Board and Bellows. This is the most complete and elegant instrument in use. The design is entirely original, and has an excellent effect upon its musical capacity. The Case is of Solid Black Walnut, with elaborate carvings, French and other fancy Walnut entering into its ornamentation. It is beautifully finished in Shellac and Oil, with a fine "French polish." ELEVEN STOPS:

I. Forte, Melodia, Viola, Violetta, Diapason, Flute, Vox Jubilante, Vox Humana, Sub-Bass, Harmonique Coupler, II. Forte.

HARMONIC ORGAN.



HEIGHT, 4 ft. 3 in.; DEPTH, 2 ft. 7 in.; LENGTH, 4 ft. 8 in. (WITH BLOW LEVER ATTACHED, 5 ft. 9 in.) WEIGHT, boxed, 555 lbs.

Style 85.

The HARMONIC ORGAN has one Three Octave Set of BOURDON REEDS, one Five Octave Set of DIAPASON REEDS, one Five Octave Set of PRINCIPAL REEDS, one Three Octave Set of VOX JUBILANTE REEDS, one Two Octave Set of VIOLETTA REEDS, one Three Octave Set of WALD FLUTE REEDS, of great brilliancy, a very powerful One and one-half Octave Set of MANUAL SUB-BASS REEDS with the VOX HUMANA, the HARMONIQUE COUPLER and GRAND ORGAN (Knee) STOP. FOURTEEN STOPS:

Diapason, Melodia, Viola, Flute, Violetta, Vox Jubilante, Bourdon, Wald Flute, Sub-Bass, Vox Humana, Harmonique Coupler, Melodia Forte, Flute Forte, Wald Flute Forte.

We have the pleasure of presenting above a new design for Style 85. It needs no words of commendation, as its beauty is apparent. No mere embellishment of outward case however can do justice to the extreme brilliancy and "lifting" quality of the tone. It is simply unequalled in its adaptation to the wants of LODGES, LECTURE ROOMS, SUNDAY SCHOOLS, and even CHURCHES. It has a powerful Sub-Bass, with independent Reeds, and is the most powerful Single Bank Organ made, yet so simple in arrangement that ordinary players can manage it easily. Messrs. ESTEY & Co. have also introduced a great improvement in the Bellows, whereby the player can operate the foot Blow-Pedals, and also have the aid of a second person to operate an independent Bellows with the Blow-Lever, if desired. The Grand Organ Knee-Stop, by which the full power of the Organ may be secured instantaneously, is introduced into all these Organs.

ONE MANUAL PEDAL ORGAN.



LENGTH, 4 ft. 2 in. (WITH BLOWER ATTACHED, 5 ft. 5 in.) DEPTH, 2 ft. 7 in. (WITH PEDALS ATTACHED, 3 ft. 9 in.)
HEIGHT, 4 ft. 7 in. WEIGHT, boxed, 665 lbs.

Style 121. One Two and one-half Octave Set of DIAPASON REEDS, one Two and one-half Octave Set of FLUTE REEDS, one Two and one-half Octave Set of VOX JUBILANTE REEDS, one Two and one-half Octave Set of VIOLETTA REEDS, one Two and one-half Octave Set of MELODIA REEDS, one Two and one-half Octave Set of VIOLA REEDS, and PEDAL BASS of thirty notes, with addition of VOX HUMANA, GRAND ORGAN (Knee), GRAND ORGAN (Foot), PEDAL COUPLER, &c., &c. TEN STOPS:

Diapason, Flute, Vox Jubilante, Violetta, Melodia, Viola, Pedal-Bass, Vox Humana, I. Forte, II. Forte.

Style 122. This Organ has all the combinations and accessories of Style 121, but is rendered doubly powerful by the addition of the HARMONIQUE COUPLER. ELEVEN STOPS:

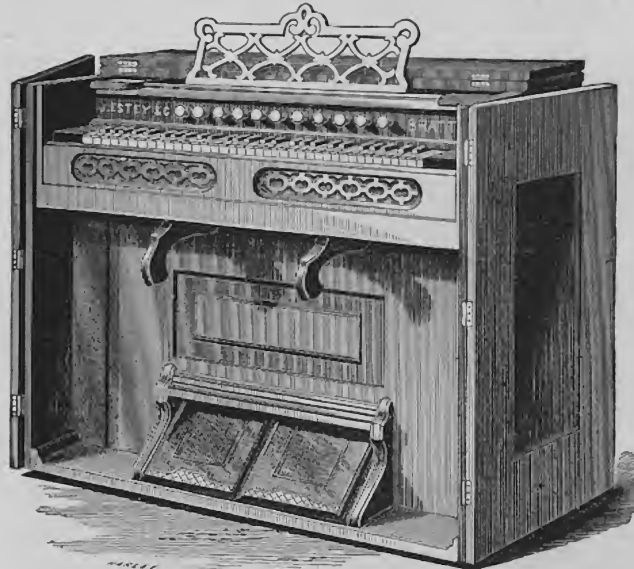
Diapason, Flute, Vox Jubilante, Violetta, Melodia, Viola, Pedal-Bass, Vox Humana, I. Forte, II. Forte.

In deference to the very general wish that Messrs. J. ESTEY & Co. should produce a PEDAL ORGAN which would enable Professors and Students to practice legitimate Organ Music in their own dwellings, we have much pleasure in announcing that such an instrument has been completed, and is proving a great success.

In addition to their acknowledged superiority and close approach to the tone of the Pipe Organ, we beg to draw special attention to the fact that Messrs. J. ESTEY & Co. have secured the great desideratum to all Organ Players, namely: a PEDAL CLAVIER of COMPLETE COMPASS—30 notes—arranged in accordance with the theory of the best Organ Builders and Professors of the day.

Each Organ is furnished with PEDAL COUPLER, PEDAL SWELL, GRAND ORGAN FOOT SWELL, KNEE SWELL and HAND SIDE BLOWER. Organ Stool is included in above prices.

FOLDING ORGAN.



LENGTH, 3 ft. 7 in.; DEPTH, 2 ft.; HEIGHT, 3 ft. 2 in. WEIGHT, boxed, 360 lbs.

ACCLIMATIZED ORGAN.

Style 200. The ACCLIMATIZED ORGAN now introduced, demands especial attention. It is designed for Tropical climates and countries where extremes of heat and moisture, the dry season and other unfavorable conditions must be expressly provided for. In India and many other countries the introduction of musical instruments has been attended with so much risk, that comparatively few have been enabled to enjoy their benefits. It is confidently believed that all the hazards incident to great climatic extremes and changes are faithfully guarded against in the ESTEY ACCLIMATIZED ORGAN, which, with Folding Case, is so constructed that changes in the material will not affect its durability. Water-proof glue with brass pins and screws are used where common glue is sufficient in other Organs, and no metal except brass is exposed to the action of the weather. No Organ of this character has ever been constructed with more care and attention to the minutest detail than this. The case closes so tightly as to be almost hermetic.

The interior fittings, action and attachments of this valuable instrument correspond with those of Style 114. ELEVEN STOPS:

I. Forte, Melodia, Diapason, Viola, Flute, Violetta, Vox Jubilante, Vox Humana, Sub-Bass, Harmonique Coupler, II. Forte.

TRAVELLING ORGAN.

Style 201. Messrs. ESTEY & Co. make two styles of the Folding Case, one especially for Tropical climates, and the other, Style 201, especially for Travelling Troupes, and probably no similar instrument in the world will stand so uniformly well the wear and tear of transportation, and the exceptionally rough usage to which it is liable to be exposed. It is made very strongly throughout, and is made as compact as possible to avoid expense in transportation.

The action corresponds to that of Style 114. ELEVEN STOPS:

Diapason, Flute, Vox Jubilante, Violetta, Melodia, Viola, Pedal-Bass, Vox Humana, Harmonique Coupler, I. Forte, II. Forte.

BOUDOIR ORGAN, PIPE TOP.



LENGTH, 4 ft. 6 in.; DEPTH, 2 ft. 1 in.; HEIGHT, 7 ft. 7 in. WEIGHT, boxed, 650 lbs.

Style 91. This Organ corresponds with Style 84 in Stops and Attachments, while the Case has a handsome

PIPE TOP,

which gives a striking elegance not otherwise attainable, and will be found very desirable for those who choose to afford it.

TWO MANUAL ORGAN.



LENGTH, 4 ft 9 in. (WITH BLOWER ATTACHED, 5 ft 10½ in.) DEPTH, 2 ft 9½ in. : HEIGHT, 4 ft. 7 in. WEIGHT, boxed, 700 lbs.

Style 87. This Organ is designed for CHURCHES and LECTURE and SOCIETY ROOMS, and is a great favorite with Organists. It contains Two Manuals and Sixteen Stops, one Two and one-half Octave Set of FLUTE REEDS, one Two and one-half Octave Set of DIAPASON REEDS, one Two and one-half Octave Set of PRINCIPAL REEDS, one Two and one-half Octave Set of DULCIANA REEDS, one Two and one-half Octave Set of CLARINET REEDS, one Two and one-half Octave Set of VIOLETTA REEDS, one Two and one-half Octave Set of CREMONA REEDS, one Two and one-half Octave Set of GAMBA REEDS, one Two and one-half Octave Set of BOURDON REEDS, one Two and one-half Octave Set of DELICANTE REEDS, one Two and one-half Octave Set of VIOLA REEDS, one Two and one-half Octave Set of MELODIA REEDS, one Octave of MANUAL SUB-BASS REEDS, the VOX HUMANA and the MANUAL COUPLER. It also has the patent improved KNEE-SWELL, REED-BOARDS and BELLows, with Double BLOW-PEDALS.

The MANUAL SUB-BASS, of the same size as Pedal Reeds, possesses more power than has ever before been obtained on Manuals by any Reed Organ maker in the world. The new improved Independent Bellows, with Blow-Lever, has been introduced into this style of Organ.

The case is of Solid Black Walnut, of new and elegant design. SIXTEEN STOPS:

Viola, Flute, Melodia, Diapason, Principal, Dulciana, Delicante, Clarinet, Violetta, Cremona, Gamba, Bourdon, Vox Humana, Sub-Bass, Manual Coupler, Forte.

Grand Organ.

Knee-Swell.

TWO MANUAL PEDAL ORGAN.



LENGTH, 4 ft. 10½ in.; (WITH SIDE-BLOWER ATTACHED, 6 ft.) DEPTH, 2 ft. 8 in.; (WITH PEDALS ATTACHED, 4 ft. 1 in.)
HEIGHT, 5 ft. WEIGHT, boxed, 925 lbs.

Style 89. This instrument possesses great variety as well as power, and is suitable for LECTURE ROOMS, HALLS, CHURCHES and CONSERVATORIES OF MUSIC. It contains Two Manuals and Sixteen Stops, one Two and one-half Octave Set of PRINCIPAL REEDS, one Two and one-half Octave Set of FLUTE REEDS, one Two and one-half Octave Set of DIAPASON REEDS, one Two and one-half Octave Set of DULCIANA REEDS, one Two and one-half Octave Set of CLARINET REEDS, one Two and one-half Octave Set of VIOLETTA REEDS, one Two and one-half Octave Set of CREMONA REEDS, one Two and one-half Octave Set of GAMBA REEDS, one Two and one-half Octave Set of BOURDON REEDS, one Two and one-half Octave Set of DELICANTE REEDS, one Two and one-half Octave Set of VIOLA REEDS, one Two and one-half Octave Set of MELODIA REEDS, the VOX HUMANA and the MANUAL COUPLER.

Every Organ is provided with PEDAL COUPLER, GRAND ORGAN FOOT SWELL, KNEE SWELL, and DOUBLE BELLOWS. There are two Blow-Pedals which can be used, if desired, as in the ordinary ESTEY Organ, and a Blow-Lever which can be worked by an assistant, if necessary, and also operated independently of the Pedals, thus ensuring a steady and constant supply of air. Attention is specially requested to the full Pedal scale of *thirty notes* in this Organ. It supplies a want long felt by Organists, and will tend to make the ESTEY Two Manual Organs more popular than ever. A seat for the Organist accompanies the instrument. The case is of Solid Black Walnut, elegantly carved and richly finished. SIXTEEN STOPS:

**Viola, Flute, Melodia, Diapason, Principal, Dulciana, Delicante, Clarinet,
Violetta, Cremona, Gamba, Bourdon, Vox Humana, Pedal Bass,
Manual Coupler, Forte.**

Grand Organ.

Knee-Swell.

Pedal Coupler.

Foot-Swell.

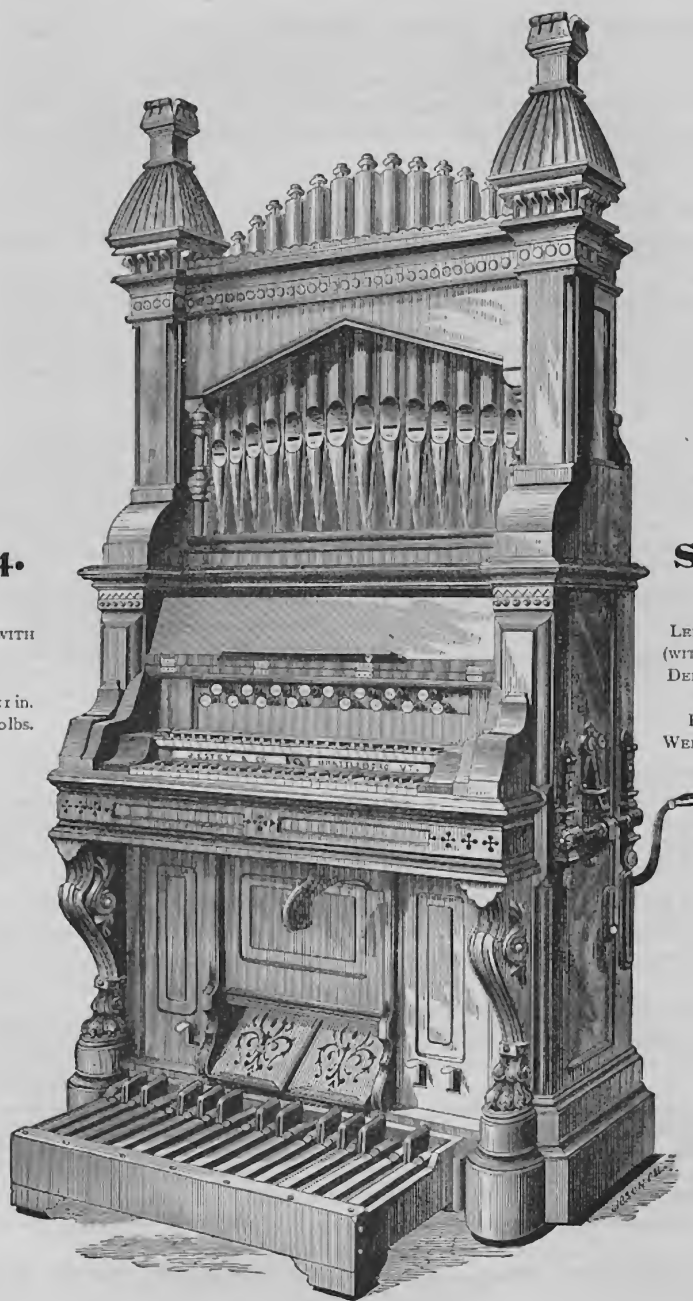
TWO MANUAL ORGAN, PIPE TOP.

Style 94.

LENGTH, 4 ft. 7 in. (WITH
BLOWER, 6 ft.)
DEPTH, 2 ft. 8 in.;
HEIGHT, 8 ft. 11 in.
WEIGHT, boxed, 1060 lbs.

Style 96.

LENGTH, 4 ft. 10½ in.;
(WITH BLOWER, 6 ft. 4 in.)
DEPTH, 2 ft. 8 in.; (WITH
PEDALS, 4 ft.)
HEIGHT, 9 ft. 3 in.
WEIGHT, boxed, 1300 lbs.



THESE noble Organs correspond in every particular with Styles 87 and 89, and have, in addition, an imposing PIPE TOP. For elegant appearance, and quality and power of tone, they have NO EQUAL. The Pipes are richly embellished, the ornaments are deftly carved, and the case is of Solid Black Walnut.

TESTIMONIALS.

It has always been the practice of Messrs. ESTEY & Co. to make only the plainest and simplest statements concerning their Organs, leaving the various instruments to give voice to their own worth and merit in their own musical way. The wisdom of this plan may be found in the following candid expressions of opinion from many of the highest authorities and most eminent artists in the world of music, published as written over their own signatures. This unimpeachable testimony is selected from a mass of similar material that would fill volumes in praise of the ESTEY ORGAN:

From RICHARD WAGNER:

The tone of the ESTEY ORGANS is *very beautiful and noble*, and gives me the greatest pleasure. My great friend FRANZ LISZT is also charmed and delighted with them.

The great WAGNER Festival at Baireuth will be recorded as one of the distinct musical sensations of the century, and may prove the inauguration of a new epoch in musical expression. In any case it has, in the estimation of many, placed the author of the Nibelungen Trilogy at the very head of modern composers. To win the golden opinion of such an artist and have it endorsed by the greatest pianist of the age, the renowned ABBE LISZT, would seem to be honor enough for any instrument. Anything further must approach an *embarrass des richesses*. HERR WAGNER, however, makes his comment from actual knowledge whereof he affirms, for the finest Reed Organ that ever left America, and probably the finest ever made, was sent from the ESTEY manufactory to Baireuth for use in the Nibelungen Festival.

From Prof. AUGUST WILHELMJ, the celebrated Violinist, in London, England:

I herewith testify with great pleasure to the celebrated Organ manufacturers, Messrs. J. ESTEY & Co., of Brattleboro, Vt., U. S. A., that their Organs are fine (beautiful) beyond comparison; I rate them above similar instruments of any other manufacturers that I have seen. The tone (sound) is full, round and noble; the touch exceedingly light and easy; the tune of the different registers specific and distinct, and the whole construction of blameless solidity.

From Mme. ANNETTE ESSIPOFF, the beautiful and celebrated Russian Pianist, who has lately created a genuine furore in the first musical circles in America:

I have often had the opportunity to hear and to play on the ESTEY Harmoniums, and am perfectly charmed with the full sympathetic tone of these instruments. On no other Harmoniums can be produced, with such purity and precision, the choir-like sound in the lower registers so similar to a fine Church Organ; and with pleasure I have played for hours on these instruments. I recommend them most warmly to the music loving public.

From PAULINE LUCCA, the world-renowned Prima Donna:

I have heard the beautiful COTTAGE ORGANS of Messieurs J. ESTEY & Co., of Brattleboro, and was astonished at the *full, noble and sweet* tone of these instruments, which resembles so much the Pipe Organ, and which I have never found in any other American Organ or Harmonium.

AIX-LA-CHAPELLE, Feb. 9, 1876.

PAULINE LUCCA.

From CAMILLE DE SAINT SAENS, Composer, Pianist and Organist of Madeleine Church, Paris:

I have played upon the Organs of Messrs. ESTEY & Co. and have been charmed with their quality of tone, which comes very near that of a Pipe Organ, and the resources it gives to the player.

From OLE BULL, the great Norwegian Violin Virtuoso, and his associates:

After having played and examined the Organs of J. ESTEY & Co. I can fully confirm that they are the best substitute for the Pipe Organ in smaller churches and in schools, and that the smaller ones are very appropriate for family use, and should be highly recommended.

J. H. NEBELONG, *Organist*.

After having used and heard the above Organs in our late concerts we fully concur in the above statement, and say in addition, that the tone is very beautiful, round and effective.

OLE BULL.

COPENHAGEN, Nov. 1875.

FRED. BULL, *Director of Music*.

From NISSI, Ecclesiastic Counsellor, Munich:

The ESTEY ORGANS excel in exquisite *quality of tone* and very *easy and precise expression*.

From HERR RUBINSTEIN, Director of the Imperial Conservatory and the Musical Society at Moscow:

It gives me great pleasure to give due praise to Messieurs J. ESTEY & Co. for their really splendid Organs. The tone of these instruments is full, noble, and charming, and has the advantage of pleasing and captivating the ear. To these *artistic* qualities must be added that they are of *solid workmanship* and of the most elegant finish, and I doubt not their having an extraordinary success in Russia.

From LUDWIG SLANSKY, Musical Director at the Royal Theatre, Prague:

A rare treat was granted to me by the examination of the American Harmoniums of J. ESTEY & Co. I can truly assert that I never heard such a *beautiful tone*, with regard to power as well as softness. The management of the instruments is also so easy and agreeable, that even a medium player on the Harmonium can immediately find his way; the emission of sound is likewise extraordinarily easy.

The exterior is original and tasteful, and the instruments of the above-named firm exhibited at the Vienna Exposition created quite a sensation.

From Dr. H. C. VOGEL, Berlin:

In our German instruments I have always missed that *nobility of tone* which is so remarkable in the ESTEY ORGANS, and this it is that renders mine so dear to me.

From DÉSIREE ARTÔT, the celebrated French Prima Donna:

Until now I had seen in the Harmonium nothing but a "piano with a bad cold," but since I have heard the admirable ESTEY ORGAN I have at once understood this instrument, and can hardly tell you how much I have been struck with *the beauty of its tone, its power, and its marvelous charms. It is truly a revelation.*

From MARIANO DE PADILLA, the famous Spanish Baritone:

The ESTEY ORGANS are of a *marvelous sonority*, combining with this a great suavity; they are certainly the *most complete Organs* I have ever heard.

From J. T. RICHARDS, Santa Barbara, Cal.:

The Organ which I purchased of you some six months ago for the use of the Catholic Church of Santa Barbara fully meets, it not surpasses, the expectations of our people. I have never heard a Cabinet Organ that combined a *tone so sweet*, with such *great power and volume*. Besides the fine quality of tone it possesses, the instrument is a most *handsome ornament*, being richly and tastefully finished.

From RICHARD FALTIN, Organist at the Nicola Church, Helsingfors:

After careful examination I pronounce the ESTEY ORGANS the *most perfect* of their class.

From G. E. STEHLE, Dome Organist, St. Gallen:

Surpassing in fullness and *exquisite beauty of tone* anything I ever heard.

From the GRAND DUKE OF MECKLENBURG:

This is to certify to Messieurs J. ESTEY & Co., of Brattleboro, that the Organ furnished by them two years ago, for use in the Grand Ducal Palace, has proven itself exceedingly appropriate in the celebration of religious services, very durable, and not in the least affected by any changes in the temperature.

SCHWERIN.

By the Duke's order—The Marshal of the Court,

VON STENGLIN.

From Prof. FR. RIEGEL, Organist, Munich:

The ESTEY ORGANS blend so sympathetically with the human voice that they are not only fitted for rendering classical music, but especially adapted to accompany solos, etc.

From HUGO SCHWARTZER, Berlin:

Notwithstanding a powerful "forte," the tone is never harsh, but extremely beautiful.

From the Organist and Parish of Schonebeck:

Its *soft, melodious, and sympathetic tone* not only tends to awaken devotional sentiments, but suffices perfectly to lead with dignity the voices of the great congregation.

From JOHANN SVENDSEN, Composer and Director, Christiania:

The ESTEY ORGANS surpass the best of their class.

From JOH. NEP. SKRAUP, Director of the Dome Choir, Prague

With the addition of Sub-Bass Register one imagines he hears a Church Organ with 16 ft. pipe. The *tone effects* are wonderful.

From the ORIGINAL SWEDISH LADIES' QUARTETTE, who have been everywhere received with great delight in this country:

The bewitching, beautiful, and at the same time *crystal-clear tone* of these instruments is unique in its way and really inspiring. In our vocal concerts in Europe these Organs have always given us the greatest satisfaction, as their rich, noble tone sympathizes so perfectly with the finest *shadings of the human voice*.

From Prof. W. G. MICHAŁEK, Blumenthal:

The ESTEY ORGANS must, in regard to *power, fullness, softness, and nobility of tone*, easy management and *solidity of construction*, give satisfaction to every one.

From Prof. W. HOWARD DOANE, the Eminent Composer and Director, Cincinnati, O.:

For purity and beauty of tone, for variety of combinations and durability of construction, I prefer the ESTEY ORGAN to any I have seen.

From Prof. L. O. EMERSON, Boston, Mass.:

It redeems reed instruments from harshness, and makes them more sympathetic and beautiful. Hereafter, with the addition of your valuable patent, I shall enjoy the music of the Reed Organ.

From Prof. GEO. P. NEWELL, Organist, Portland, Oregon:

Being accustomed to the Pipe Organ both in Europe and America, I never could be satisfied with Reed Organs or any make until I found the "ESTEY." I find in them a nearer approach to the Pipe Organ than in any other, and consider them in every respect superior to all others.

From Prof. AUGUST WERNER, Geneva, Switzerland:

The excellent ORGANS of J. ESTEY & Co. distinguish themselves from all other instruments of their kind by a *surprisingly beautiful tone, easy and delicate touch, and solid workmanship.*

From PARK McFARLAND, Jr., Organist, Church of the Redeemer, Phila., Pa.:

After a trial of twelve years I feel safe in saying the ESTEY ORGAN I purchased of you has no equal. I have played upon nearly all the different kinds of Cabinet Organs manufactured, but have failed to find one which will compare favorably with the "ESTEY."

From M. H. FREEMAN, President of Liberia College, Monrovia:

The Organ arrived here safely by the barque *Jasper*, from New York. It came in excellent condition, and is by far the *best Organ* ever sent here. It was evidently *not* sent on the principle to send an *inferior* instrument 5,000 miles away, and to real or supposed ignoramuses, rather than to customers nearer home.

From Rev. T. C. TROWBRIDGE, Missionary of the "American Board," in Central Turkey:

For some years my wife used at Marash, Turkey, an ESTEY ORGAN. It was considered by all competent judges the best instrument in Central Turkey. Will you please send me now another instrument of about the same compass, well packed for a long and rough journey?

From LAURITZ GRIMSTER, Organist at the Cathedral of Bergen, Norway:

I have often had occasion to play the ESTEY ORGANS and can testify with pleasure that they are, for *fullness and beauty of tone*, as well as for *easy, reliable action*, the *best and most perfect* I have ever played on or seen.

From GUST. ALB. GNOSSPELIUS, Musical Director Beethoven Society, and Organist Catholic Cathedral, Atlanta Ga.:

They possess a remarkably rich tone with sweetness and fullness, and the action is easy, reliable, and I may say perfect.

From M. C. HODGDON, Musical Director, Second Pres. Church; ARTHUR MACLELLAN, Organist, Westminster Pres. Church; Prof. J. HARRY DEEMS, Organist, First Baptist Church; MARTIN DAMER, Organist, Church of the Ascension, and others, Baltimore, Md.:

The ESTEY ORGANS have no equals in all the essentials of a first-class instrument.

From ED. NAPRAVNIK, Director Imperial Opera and Music Society, St. Petersburg:

I am surprised at the *extraordinary softness, fullness, and beauty of tone.*

From STANISLAS J. DOUCET, P. P., Richibucto, N. B.:

Accept my thanks for the beautiful ESTEY Organ you sent me, which gave me entire satisfaction. I had been led to expect much, but I am happy to say that it far surpasses my expectations. It is indeed a very superior instrument; superior in power, variety, and richness of tone to any of the kind I ever tried or heard before.

From A. FREYER, Organist of the Protestant Ch. and Professor at the Conservatory in Warsaw:

Among the many Harmoniums with which I have become acquainted during the many years I have been a teacher on the Harmonium and Organ (literally a life-time), I have *not seen any to equal the ESTEY ORGAN.*

The character of the tone is so beautiful and sympathetic that it does not, like other instruments, affect and weaken the nervous system. The supply of wind (air) is always sufficient, the *intonation perfect*, and the touch easy and certainly *superior to any* I know. Added to this is their solid and beautiful workmanship, and an elegant and attractive exterior, so that *nothing is lacking.*

From H. JIMMERTHAL, Organist at St. Mary's Church, Lubeck:

Tone, *noble*; expression, *precise and easy*; the "character" of each register, *exquisite.*

From LOUIS GROSSMAN, the Great Composer, Virtuoso and Organist, Warsaw, Poland:

The Organs of ESTEY & Co., in Brattleboro, I consider the most beautiful instruments of their kind. I have often played them in *ensemble* pieces and heard them in orchestral concerts, amalgamated with the most diversified instruments, and found that the *round, full, and beautiful tone*, in spite of its soft, never harsh sounding quality, always predominated.

The sound of the ESTEY instruments is in *strict imitation of a Church Organ*, and one can play, even with a sixteen feet register, compound and close harmony, without (as is the case in other Harmoniums) causing a confusion of sounds.

From Dr. VON HELLY, Gratz:

The purchased "ESTEY" has preserved its *beauty of tone and flexibility of action* unchanged, and shows the greatest *solidity in construction*.

From W. B. LONGHURST, late Precentor and Organist of St. Augustine College Chapel, Canterbury, England:

There is *sweetness of tone* in the reeds which I never found equalled in any other instrument. This marvelous delicacy will gain for them a very extensive appreciation. Their Organs stand *first in the musical world*, and great praise is due the Messrs. ESTEY & Co. for bringing them to such a pitch of perfection.

From CARL KOSSMALY, Royal Music Director, Stettin:

The ESTEY ORGANS surpass all others in *fullness, beauty, and modulation of tone*, as well as *facility of action*.

From Prof. GUSTAVUS ARNOLD, Director of Music of the City of Lucerne, Switzerland:

I was pleased at first sight with the *tasteful and characteristic exterior* of the ESTEY ORGANS, but I was greatly surprised at their *full, healthy, and noble organ tone*, which has a peculiar roundness and sympathetic sweetness. It seems to me that the great problem of bringing the reed tone to sound more at a distance and disappear gradually, instead of attacking the ear and nerves of the listener too suddenly—as it does in the organs of other makers—has been brought much nearer its solution through the efforts of ESTEY & Co.

From F. GRELL, Inspector of Schools, Munich:

The ESTEY ORGANS have surprised and satisfied me in the highest degree.

From FRANZ ABT, the eminent Composer, Author of "When the Swallows Homeward Fly," Etc.:

The ESTEY ORGANS deserve the highest admiration. I consider them unsurpassed by any I have ever seen.

From JOSEPH JOACHIM, Director of the Imperial Conservatory of Music, Berlin:

It was with great pleasure that I became acquainted with the Cottage Organs of Messrs. ESTEY & Co., and discovered their full, round and sweet tone (between Hautboy and Clarinet), resembling so much the tone of a Pipe Organ. The action is easy and reliable, and I most heartily concede to them my warmest praise and commendation.

From RUDOLPH NIEMANN, Hamburg:

The ESTEY ORGANS have reached a perfection never before attained.

From BUENAVENTURA INIGUEZ, First Organist of the Cathedral of Sevilla, Spain:

I have been agreeably surprised by not only finding the mechanism simple and the workmanship solid, but also, and this is better, a remarkable beauty of tone and a great diversity of stops, which by combination will produce most wonderful effects. They are the only Organs which really represent the Pipe Organ, and are therefore to be commended for homes, schools, and especially for churches. I give me extreme pleasure to add my warmest commendation.

From Dr. HERMANN LAUGER, Leipsic:

The ESTEY ORGANS offer the best substitute for Church Organs, and are at the same time the most congenial household friends.

From Rev. F. W. COAN, (Twenty-five years Missionary to Persia,) stationed at Oroomiah:

MR. PARMELEE, of Erzeroum, took our ESTEY Organ out with him *twelve years* ago. After his return to America we sent to Trebizonde for it. It was brought again over the mountains, *six hundred miles on horseback*, and was seven months reaching Oroomiah. But with all this rough treatment and subsequent constant use, it has kept in *perfect tune, not a reed has failed*, and *no part has ever needed repairs*—save only the pedal carpets and straps, although our climate is a very dry and trying one to cabinet work.

The list of testimonials is well concluded by this cogent and irresistible testimony from Rev. Mr. COAN. Those who precede him dwell with emphasis upon the unapproachable *purity and variety of tone and beauty and solidity of construction* of the ESTEY ORGAN; he tells in simple but expressive language of its *wonderful durability*, and so rounds its noble qualities into something like that perfection as a complete whole which is the undeviating aim of its makers.

J. Estey & Company's

COTTAGE ORGAN MANUFACTORY.

THESE Works are situated on BIRGE STREET, in the beautiful Village of BRATTLEBORO, VERMONT. They consist of EIGHT MAIN FACTORIES, fronting on the Street, forty feet apart, one hundred feet long, and three stories high, and varying from thirty to thirty-eight feet in width, according to the work to be done in them.

The DRY HOUSES are in the rear, and are two in number, divided into various apartments, and of sufficient capacity to hold several hundred thousand feet of lumber, enough to ensure an ample supply of well-seasoned material at all times. All the arrangements are of the most modern and improved character, and are believed to enable a nearer approach to nature's own process, than those of any other establishment.

In the rear of Factory No. 4, is a FIRE-PROOF ENGINE AND BOILER HOUSE, containing six large boilers, of three hundred horse-power, furnishing steam for the engine, and heat for the buildings. The ENGINE is of the celebrated CORLISS patent, and of one hundred horse-power.

The PACKING, STORE and GAS HOUSES, and several other buildings for the use of and connected with the establishment, are situated about the works at convenient distances, and form altogether the most complete system that has yet been devised.

From the OFFICE there goes out a net-work of Speaking-Tubes and Electric Bells, bringing into instantaneous communication with headquarters all parts of the establishment.

On each floor of every building is a row of pails filled with water. Two dozen Portable Fire Extinguishers are also distributed about the premises. For greater protection in case of fire, a first-class Steam Fire Engine is kept ready for use at a moment's warning. A company selected from the workmen are regularly drilled in its management.

It will be seen that human ingenuity and foresight have been taxed to the utmost to prevent accident and provide for emergencies. Indeed, everything within the reach of skill and capital has been done to secure the comfort, convenience and health of the workmen, and the safety, perfection, and economical working of the establishment.

Constantly improvements are being made to carry out the grand scheme projected by Messrs. ESTEY & Co. in order that they may be able to furnish Organs in sufficient numbers to meet the pressing public demand.

Since the establishment of the Works in their present locality, new Streets have been opened in the part of the town adjacent, and a large and thriving Village, called ESTEYVILLE, has grown up. The location and surroundings are unusually attractive, and the well-kept streets and fine houses, together with a prevailing atmosphere of neatness and comfort, give substantial evidence that thrift and industry are leading elements in the populous community.

THE ESTEY ORGAN MANUFACTORY is now the most extensive in the world. No other Organ has gained an equal popularity, or been produced on such an extensive scale. Step by step, Messrs. ESTEY & Co. have advanced in the rapid march of progress, until it may be truly said that

The Estey Organ Leads the World!

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